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ABSTRACT

One of a series of 11 arts and humanities career exploration resource guides for grade 7-12 teachers, counselors, and students, this program planning guide suggests several curriculum models for out-of-school programs to augment traditional school courses. Chapter 1 introduces the guide and suggests its uses for administrators, teachers, and counselors. Chapter 2 describes a method for conducting a preliminary survey of community resources (organizations and people available to help the schools by providing sites for various experiences). Chapter 3 describes curriculum models. Some are short-term activities which mainly help students explore arts and humanities careers, e.g., interviewing workers, shadowing workers, going on field trips, and private study. Models for long-term experiences include independent study or volunteer project, teacher aids and student tutors, internship, and apprenticeship. The following components are presented for each curriculum model: General information (design, grade level, credit/salary, time commitment), description, objectives and student activities, and supplementary resources. Chapter 4 offers planning and coordinating suggestions in such areas as funding, legal considerations, union relationship, recruiting and preparing students, and monitoring and evaluating programs for out-of-school experiences. Concluding the chapter are brief descriptions of several programs which link arts and humanities workers with the school system. Appendixes list possible community sites for out-of-school programs, selected unions involved in arts and humanities occupations, and State arts councils which award financial grants to school systems and can also help educators with limited local sites for out-of-school programs get in touch with appropriate workers in other communities who could assist in a program. (JT)

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Exploring

Arts and Humanities Careers in the Community

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AN ANNOTATED BIBLIOGRAPHY OF SELECTED CURRICULUM MATERIALS IN THE ARTS AND HUMANITIES

A PRELIMINARY EXPLORATION OF OCCUPATIONS IN THE ARTS AND HUMANITIES

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1. INTRODUCTION

Getting students out of the classroom and into working world situations during the junior and senior high school years is one of the most effective strategies available for helping them to broaden their career aspirations and to make realistic career choices. To many students, out-of school experience is also a motivating force for doing better academic work in school.

Unfortunately, turning the good idea of out-of-school experience into actual programs has some complications, and the complications too frequently prevent administrators, teachers, and counselors from going further than saying, "Yes, it's a good idea, but....." This Program Planning Guide is designed to diminish the "but..." kind of resistance by suggesting several easily adaptable curriculum models for out-of-school programs to augment traditional school courses. Through participating in one or more of the models students can:

- discover the possibilities for working within one's own community
- explore educational and career options in the Arts and Humanities occupations
- recognize the skills required to pursue a particular occupation
- apply and test skills learned in the classroom in a work setting
- assume responsibility for interacting and working with adults
- understand the many factors that affect and are affected by an occupation (e.g., lifestyle, skills, personality traits, talents, income, etc.)

An early step in initiating out-of-school programs is to survey the community to determine what organizations and people are available to help the schools by providing sites for various experiences. Chapter Two of the Guide describes a method for conducting a preliminary survey of community resources.

Chapter Three describes curriculum models. Some of these are short-term activities which mainly help students explore Arts and Humanities careers; activities such as interviewing workers, shadowing workers, and going on field trips can easily be introduced into the regular curriculum. Requiring more commitment on the

student's part, but little participation by school system personnel, is the model involving private study, youth groups, and summer camps as sources of out-of-school experience. Long-term experiences require a high level of motivation on the part of the student and an equal commitment by educators and the cooperating workers; often these extended programs incorporate skills preparation elements. Included are curriculum models for the following long-term experiences:

- independent study or volunteer project
- teacher aides and student tutors
- internship
- apprenticeship.

Chapter Three presents for each curriculum model these components:

A. General Information

1. Curriculum Design: Indicates whether the experience could be infused into an existing course or become a separate curriculum, replacing one or more classes in the student's daily schedule

2. Grade Level: Suggests appropriate grade levels

3. Credit, Salary: Suggests the amount of academic credit awarded to participating students. Some of the long-term experiences will merit one or more full course credits; other experiences may serve as partial credit for an assignment within a single course. Criteria for measuring and awarding credit will differ greatly from school to school. While most of the out-of-school activities described in this Guide award credit rather than salary, placing certain students in salaried positions may stimulate their motivation and commitment. When this appears appropriate, the work-study coordinator can help in making arrangements.

4. Time Commitment: Suggests the amount of time necessary for effective participation. One model may involve a full-time commitment for two to 18 weeks. Another may require only a few hours of "homework" time after school. A third may demand a single day or half-day commitment, or a series of single day commitments.

B. Description

The special characteristics of each model are described, including advantages and disadvantages, and planning requirements. Overall considerations in coordinating and monitoring community experiences are described in Chapter Four.

C. Objectives and Student Activities

This section suggests curriculum objectives and activities. For example, an activity or an evaluation report may differ according to the class in which it is used, and might consist of a newspaper by a journalism student, a skit by a drama student, a "chapter" for a history text by a history student, or a pamphlet by a graphic design student.

D. Supplementary Resources

Included only for selected models, the content of this section varies.

Suggested independent study topics are included in some models. Others have sample forms related to the experience. Several models include case studies to give the school coordinator additional ideas for planning the out-of-school program; students expressing interest in Arts and Humanities careers will benefit from reading the case studies.

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Chapter Four of this Program Planning Guide offers planning and coordinating suggestions in such areas as funding, legal considerations, union relationships, recruiting and preparing students, and monitoring and evaluating programs for out-of-school experience. Concluding the chapter are brief descriptions of several programs which link Arts and Humanities workers with the school system.

Three appendices will assist educators, students, and workers interested in out-of-school experience. These are:

A. Possible community sites for out-of-school programs

B. Selected unions involved in Arts and Humanities occupations

C. A list of State Arts Councils. The Councils not only award financial grants to school systems but can also help educators with limited local sites for out-of-school programs get in touch with appropriate workers in other communities who could assist in a program.

Definitions of several terms which are used frequently in the text include:

Models - curriculum design for 8 types of out-of-school experiences

Resource File - file containing information on potential out-of-school experience sites; maintained by school coordinator

School Coordinator - teacher or counselor (or other school personnel) who assumes the responsibility for planning and monitoring out-of-school experiences

Site Sponsor or Supervisor - community member who monitors the student assigned to a site within the community

Statement of Agreement - document drawn up by school coordinator, student, and site sponsor outlining the responsibilities of all persons involved, directly or indirectly, in the out-of-school experience.

The Guide is directed to the school administrator who wishes to initiate a program at the junior or senior high school level and to the teacher or counselor who assumes the responsibility of conducting such a program. Interested community members, parents, school board members, state arts councils, and state departments of education may also find the Guide to be a useful planning and resource tool. Students will find ideas, suggestions, or inspiration in descriptions of out-of-school programs.

Exploring Arts and Humanities Careers in the Community: a Program Planning Guide and its companion documents were researched, written, and pilot-tested during 1974-76 as one of the 15 occupational cluster curriculum development projects funded by the U.S. Office of Education to facilitate career education. Although the Guide points to out-of-school experiences in Arts and Humanities occupations, the program possibilities can easily be adapted for careers in any occupational cluster.

2. A PRELIMINARY SURVEY TO IDENTIFY COMMUNITY RESOURCES

Before establishing a systematic or even an informal out-of-school program for exploring Arts and Humanities careers, educators must know what organizations and which individuals in the community could assist school systems. A preliminary survey identifies potential sites for out-of-school experience; later, these sites can be approached to determine the level of responsibility that a potential site sponsor would assume.

Although a teacher/counselor can conduct the preliminary survey alone (except in metropolitan areas), there are good reasons to include students in this task. The benefits to students are in

- understanding the wide range of Arts and Humanities occupations
- developing knowledge about Arts and Humanities opportunities within their community
- learning to gather information systematically as a preliminary step in job seeking
- increasing their motivation to continue in school and participate in out-of-school experience
- reducing their sense of isolation from the community
- appreciating aspects of their community which make it unique.

Looking at the Community

The teacher/counselor and students can conduct the preliminary survey as a class assignment or as a volunteer project. The first step in understanding the range of occupations in the Arts and Humanities and the possible work settings for them consists of examining Appendix A: Suggested Sites for Out-of-School Experiences. Excellent sources of ideas about local workers and sites are: friends, parents, teachers, want-ads in newspapers, local government, civic organizations (e.g. Chamber of Commerce, Rotary Club), museums, libraries, public and private educational institutions, professional organizations, union locals, telephone directory Yellow Pages.

The surveyors should seek self-employed and free-lance workers as well as those working for business or cultural institutions. For example, free-lance artists may be located through local art councils, professional art associations, school art teachers, printing

companies, and adult education programs.

To make the actual compilation easier, each student could choose one field (e.g., writing) and concentrate on discovering the local work places and practicing workers in that field. Personal visits, telephone calls, and letters are possible methods of accumulating specific names and titles. The following sample survey form is a means of recording information about general types of employers, local business examples, and names and titles of employed and free-lance workers.

The list of community resources gleaned from a survey is vital for conducting most of the out-of-school experience models described in this section, and most teachers, coordinators, and students are pleasantly surprised by the positive response from members of the community.

Sample Survey Form

Student's Name: _____ Date: _____

Type of Employer who might hire a Writer (occupation)	Employers in Middletown (community)	Person employed in organization (name and title)	Self-employed or free-lance	Do you know this person?
Newspaper	"Daily Grind" 201 South St. Middletown 302-7564	Percival Book ass't editor		Yes
Newspaper	"Morning Bee" 304 Scoop Ave. Middletown 398-2104	Don't know		
			S.O. Teric Poet 22 Jones Run Middletown 489-3125	Yes
Tv Station	WXYZ 55 Main St. Middletown 899-2462	Sam Facts continuity writer		No

Contacting Potential Resources

After the survey has identified possible resources in the community, the teacher/counselor can draft a form letter to be sent to all potential sites. The letter should describe the goals of the out-of-school programs in the context of career education, solicit the support of the individual or the organization, and describe generally the expectations for students and for those who cooperate.

The coordinator should enclose also a brief questionnaire for completion and return by interested individuals or organizations. The following form is a potential model:

Sample Questionnaire:

Potential Site Representatives for Out-of-School Experiences in Arts and Humanities Occupations

1. Name:_____ Date:_____

2. Occupational Title:_____

3. Name of Business (specify if self-employed or free-lance):
_____

4. Business Phone:_____

5. Business Address:_____

6. Briefly describe your work:_____
_____
_____

7. Would you be willing to come to (Name of School)
to discuss your work and interests with students? ___Yes ___No

8. Would you be willing to have a student interview you about your work? ___Yes ___No

9. Would you be willing to be observed by a student while you are working? ___Yes ___No

11. Would you (or another member of your organization involved in the Arts and Humanities) be willing to serve as a site sponsor or supervisor for students interested in exploring your field?

___ Yes, as a site supervisor during regular working hours

___ Yes, as an independent study advisor

___ Yes, as a tutor or private teacher ___Paid ___Volunteer

___ Yes, as an employer for a work-study student

___ Please tell me more

___ No

Preparing a File of Community Resources

This completed questionnaire can form the basis of a continually updated and comprehensive file of information, which serves as a resource for students wishing to participate in out-of-school activities and for teachers planning to incorporate such experiences into the curriculum. A central location (in a school library or career center, for example) will provide easy access to the school community. The file should include initially the following information for each entry:

1. Name of resource or contact person
2. Organization (if applicable)
3. Field, special knowledge
4. Business phone
5. Business address
6. A copy of the respondent's questionnaire.

Once a basic file exists, the coordinator can contact interested respondents to gather further information. At this time the coordinator can more fully describe the responsibilities of a site supervisor and the objectives of the curriculum models in which the respondent is interested. The coordinator should outline the requirements of the model according to local school standards while encouraging the respondent to suggest other learning objectives, activities, and evaluation procedures based on special knowledge of a particular field.

If the respondent is enthusiastic about the program, yet is unable to serve as the site supervisor, he/she should suggest supervisors within the organization. Management-level respondents may agree wholeheartedly with the purposes of the program, yet may never expect to work personally with students. The enthusiasm of an owner or director may not "travel well" down the organizational hierarchy. Therefore, the people having direct contact with the students must agree to the concept and participate in the planning. The school coordinator and site sponsor should agree on a series of learning objectives and activities for review by the students and the appropriate school personnel.

Maintaining the Resource File

To expand the usefulness of the resource file, the coordinator could arrange each entry to include the following:

1. Site Sponsor

   Name:_____ Title:_____

2. The named site sponsor

   a. will supervise:

   ____Student intern or apprentice
   ____Student tutor
   ____Field trip
   Maximum size of group
   _____

   ____Student volunteer
   ____Student teacher aide
   ____Independent study
   Number of students_____

   b. will hire and supervise:

   ____Work-study student (salary ____/hr.)
   ____Student for summer job (salary ____/hr.)

   c. will offer:

   ____Private lessons
   ____Number of students
   ____Cost to students
   ____Available scholarships

   ____Summer programs or camp
   ____Cost to students
   ____Available scholarships

   d. will agree:

   ____ to be interviewed by student
   ____ to be shadowed by student
   ____ to lead seminar in classroom regarding
   _____ field
   _____ occupation

   e. will volunteer: ____to teach a mini-course
   ____Number of students Course title_____

3. When applicable, describe the possible curriculum model (content, student's responsibility, duration of experience, special considerations, or rules, etc.)

_____

_____

_____

As it is collected, additional information concerning each site should be added:

4. Name of student(s) involved in particular experience
5. Duration of experience (include dates)
6. Brief summary of the experience
7. Student(s)' evaluation of the experience (see sample student evaluation form)
8. Site sponsor's evaluation of experience (see sample sponsor's evaluation form)
9. Comments, summary by program coordinator
10. If not willing to work with students after first experience, why not? Contact again later? When?

—o—

Of course, file entries for site sponsors unwilling or unable to offer future opportunities to students in gaining out-of-school experience should be removed from the file, as should entries for sponsors who did not work satisfactorily with students. It is also important not to overburden those site sponsors who do an especially effective job with students. Keeping the file current will be a crucial element in the success of out-of-school programs.

3. CURRICULUM MODELS FOR OUT-OF-SCHOOL EXPERIENCE PROGRAMS

MODEL I - INTERVIEWING PEOPLE WHO WORK IN ARTS AND HUMANITIES OCCUPATIONS

General Information

- Curriculum Design: Infusion into existing course curriculum
- Grades: 7 - 12
- Partial credit within course curriculum; no salary
- Time Commitment varies according to length of interview and number of interviews assigned per student

Description

Interviewing is an effective and uncomplicated way for students to explore career possibilities. In class, students develop a series of questions appropriate for gathering information from practitioners in Arts and Humanities fields regarding their work. Each student is then responsible for scheduling and completing a series of interviews with specified workers. The interviews can be conducted by individual students or very small groups.

Advantages

Developing the interview schedule shows students how to collect as much information as possible within a limited amount of time. The actual interviewing process gives them a structured opportunity to meet and talk with individuals who "know what they are talking about" -- who have experienced the high points and the problems involved in a given occupation and the life-style that goes with it. These are people who can offer the student concrete advice about education or training, about the skills required, and about whatever personality traits it may be helpful to cultivate. By talking with more than one person working in similar types of occupations, each student can compare the responses, and therefore develop at least a rough sense of what such a career might involve.

Disadvantages

Actually locating people who are willing to be interviewed may not be easy, unless the teacher/counselor has previously compiled a

resource listing of interested community members. Without having such groundwork laid for them, students may need assistance in locating potential interviewees.

Objectives, Suggested Student Activities, Suggested Evaluation

Objective I

To encourage students to develop their own questions regarding occupations in the Arts and Humanities.

Suggested Activities - Present the overall interviewing assignment to the students in the context of career education. Ask them to compile an individual list of questions for which they would like to have answers if they were actually about to select an occupation or a job. Explain that the questions will be used to gather information from the best people to answer these questions, the practitioners in the field. If students have problems with writing questions, suggest that they begin with a series of categories covering the many angles of work: for example, education or training requirements, advantages or disadvantages, work setting, salary range, job tasks, skills required, special "character" traits, advancement, and related leisure time activities. (See sample questionnaire, p. 14.)

Objective II

To introduce students to interviewing as a technique for seeking answers to the questions they may have regarding careers.

Suggested Activities - Review the questions in class and develop a composite interview schedule. Have students assess the value of each question, especially in terms of its appropriateness. For instance, the student might come up with the following question regarding career advancement: "What type of job would you look for if you wanted more responsibility and increased salary?" For a teacher or lawyer, this question would be perfectly appropriate. If the question were put to a craftsperson, however, who works alone and has chosen a very frugal life, he/she might just laugh and say, "None," or "Are you kidding?" On the other hand, a craftsperson might be more than happy to talk about personal goals and standards of excellence or about personal criteria for advancement - as long as the question was phrased to provide an opening for such a response.

After the final interview schedule has been compiled and discussed, have the students role-play an interview with one student performing the student and a second the interviewee. The class can break down into small groups so that each student has a chance to participate. The students might first role-play:

- The initial telephone contact in which they explain the assignment, mention the time

involved, ask whether the practitioner is willing to participate and if they can arrange a mutually convenient time to meet. The prospect of something as simple as a phone call between a student and an adult can create anxiety for a young person, and some of this can be relieved by a simulated "practice run."

- The actual interview. This would give the students the opportunity to try out the questions, and perhaps begin to feel a little less awkward about the unfamiliar role of an interviewer.

After role-playing the interview, the students should talk about weaknesses they sensed in the questions, as well as about the changes or additions they feel could improve the interview schedule. This might involve adding explanations or short probing questions to be used in case the worker being interviewed is confused about a particular question or hesitant to answer. Students can add additional "probes" spontaneously when they conduct actual interviews in the community.

Objective III

To give students the opportunity to arrange for and complete interviews with practitioners in Arts and Humanities fields.

Suggested Activity - Ask each student to select an occupation or group of occupations in an Arts and Humanities field for which they would like to set up an interview. Assign students to schedule and complete a specified number of interviews with practitioners in the chosen field.

Students should be asked to record the interview in some way, either by taking notes, taping the conversation, or by videotaping. Students interested in photography might also wish to photograph or film the practitioners at work.

Students should be encouraged to review their notes or summarize a taped conversation soon after the interview is completed. Each student should also be ready to present the information to the class in some manner (written summary, film, videotape, etc.) and to discuss the knowledge and insights gained, both from the practitioner and from the interview process itself.

Suggested Evaluation for Objectives I, II, and III - The student should be evaluated on the basis of satisfactory completion of the interviews and the summary presentation to the class.

Sample Interview Schedule

Description of Work

1. What is your title?
2. Please describe your work briefly.
3. What type of work activities do you participate in during an ordinary day? week?
4. After normal working hours what type of activities do you participate in that enhance your work?
5. Do you work for others or for yourself?
6. Do you earn a good, adequate, or poor income? What factors affect your income?
7. Do you belong to a union or professional organization? (If yes, please describe.)

Education and Training

8. What special skills or knowledge does your work require?
9. Do you need special licensing or certification for this work?
10. What kind of education or training was necessary to acquire the skills and knowledge for your work? Where can one get this education or training?
11. How long does it take to complete? How much does it cost?
12. What high school courses and activities would you suggest for someone interested in this work?

Career Ladders and Lattices

13. How did you select this work (or this particular job)?
14. What does it mean to advance in this type of work?
15. Is your work temporary or permanent?
16. In which parts of the U.S. could you pursue this type of work?
17. What else could you be doing with your skills and knowledge?
18. In what other settings could you find similar work?
19. Do you know of any summer or part-time jobs available in this field of work?
20. What affects the job market in this type of work?

Personal Attitudes

21. Why did you choose this type of work? (if different from 13) Did anyone influence your decision?
22. Do you like your work? Why or why not?
23. What are the advantages of your work? The disadvantages?
24. Do you have any special suggestions or advice for someone interested in your field?

MODEL II - SHADOWING

General Information

- Curriculum Design: Infusion into an existing course
- Grades 7 - 12
- Partial credit within course curriculum; no salary
- Time Commitment: One 2 - 10 hour period, or a series of 2 - 10 hour periods

Description

"Shadowing" is a term used to designate a brief out-of-school experience in which the student spends two to ten hours observing and talking with a selected practitioner at her or his place of work. The activity may be limited to the working day or else extended into non-working hours to give the student an expanded view of the relationship between work and leisure time, and to provide the opportunity for more interaction between the student and the worker. The overall purpose of shadowing is to introduce students to the variety of on-the-job tasks for which a worker is responsible.

Advantages

Besides serving to introduce students at any level to a selected occupation, shadowing can also be molded to the needs and sophistication of various groups. At the junior high level, it can be limited to one brief encounter per student, while at the senior high level a more in-depth program can be developed in which students participate in a series of ten or twelve different full-day observations.

Disadvantages

Since shadowing requires only a limited commitment on the part of the practitioner who hosts the student, sponsors from a variety of occupations should be relatively

easy to find. Such arrangements, however, might be quite difficult if a class of 30 students interested in crafts wished to shadow 30 different professional craftspeople. Since the objective is to place students in the field or fields of their choice (and since 30 professional craftspeople would be difficult to find in most communities), shadowing is more easily adapted to a class in which students are considering a wide range of options in a variety of Arts and Humanities fields.

If the student is to gain as much as possible from the experience, careful consideration must also be given to which student is assigned to spend the day with which practitioners. An extremely shy seventh grade student interested in art will probably have difficulty relating to a reserved ceramicist who spends his or her time working alone in a very private or reclusive fashion. There is such a thing as "negative charisma," and it would be unfortunate to have a student reject a given career because of a single bad experience. The coordinator can avoid this problem to some extent by scheduling an initial meeting with the potential sponsor and then consciously matching students and practitioners.

Special Preparation

The practitioner sponsoring the student at his or her work site must be clear as to what the student is intending (or is intended) to gain from shadowing. The program coordinator should review the idea with the site sponsor to delineate and establish the goals of the program.

Suggested Curriculum Objectives, Activities, and Evaluation

Objective I

To afford the students the opportunity to explore a selected occupation in the Arts and Humanities by spending a pre-determined amount of time with a professional in order 1) to observe the range of activities in which the professional participates, and 2) (optional) to interact with the professional after work to observe those leisure activities which may contribute to career growth, as well as to explore the "life-style implications" of a particular career.

Suggested Activities - After explaining the concept of shadowing to the class, guide the students in a discussion of the purposes of shadowing and of what they might gain through participating. Discuss, also, the notion of carcer goals, job tasks, and job-related tasks and how these might affect a person's leisure pursuits.

Before the shadowing event takes place, have students write or orally present a brief description of their general expectations. Encourage them to consider what they feel they will learn from shadowing and to list those questions they might ask the worker during the day regarding educational background, past and related experiences, life-style,etc.

Consolidate and distribute these questions. Discuss them in class and encourage the students to keep them in mind during the shadowing experience.

Suggested Evaluation - After shadowing, the students should summarize the day for the class, including in their summary an evaluation of the event based on both their prior expectations and the knowledge which they feel they have gained.

The students should also discuss the questions they have developed prior to shadowing. Each student will probably have found some of them to be quite irrelevant, while others seem worth adding. If the students are to participate in a subsequent shadowing event, the refined questions will be helpful to them in structuring or "framing" the next experience.

Objective II

To introduce students to the range of tasks which a professional in the Arts and Humanities can or does perform.

To encourage students to compare the tasks performed by practitioners within similar occupations and within and across fields.

Suggested Activities - After the shadowing has been completed, have the students list those tasks, both simple and complex, in which the practitioner participated during the day. If the student spent non-working hours with the worker, any job-related activities performed during these hours should also be included. The class should discuss the differences and similarities between the tasks required by different jobs as well as the various skills required by these tasks. Students should be encouraged to note the relationship between occupations according to the similarity or dissimilarity of the tasks required.

Suggested Evaluation - The coordinator should review the task lists for accuracy and completion.

Case Study

June is a member of a seventh grade art class. As part of the curriculum, her teacher planned a shadowing experience, assigning each student to spend a day with a worker in an art, craft, or design occupation.

The teacher distributed a list of possible shadowing sites and allowed each student to list their preferences in rank order. June was particularly intrigued to find a flower arranger listed among the choices because it had never occurred to her that flower arranging was related to a possible career in the arts or design area. She had always thought of it as just a hobby, not something for which one could get paid.

Since the purpose of the shadowing experience was to explore interesting career possibilities, and because she was curious, June selected the flower arranger as her first choice. As it turned out, she was assigned to work with the director of floral design in a local restored 18th century village.

June and other art students spent several class periods discussing what they might learn from shadowing and what questions they could ask their assigned worker. After this period of preparation, the teacher gave each the worker's name and phone number. The final arrangements were left up to the students.

June's worker was Ms. Charles. She was quite friendly on the phone when June called, and briefly outlined the planned shadowing

activities. When she started off by saying, "I'll pick you up at 5 a.m. to go to the gardens -- wear jeans and tennis shoes and bring a change of clothes because you'll probably get wet," June was a bit shaken and forgot to listen to the rest.

Ms. Charles was on time on the day assigned. On the way to the gardens, she told June which flowers they would still be able to pick at this time of year and which they would have to order from a florist. She also planned to gather additional bundles to be dried for winter arrangements. All the fresh flowers would be used in formal arrangements which decorate the restored rooms in the historical houses.

The arrangements would be made according to period design and would include only those flowers which had been available during the original period of the village.

June, Ms. Charles, and several assistants picked flowers in the garden until about 7 a.m. Then they drove to the workshop/office to prepare and arrange the flowers, and order other necessary materials.

One of the assistants took June on a quick tour of the restored houses to give her a feeling for where the arrangements would be placed. On her return, June found Ms. Charles at work on a very formal, large arrangement for the dining room in one of the houses. Ms. Charles explained the procedure, and discussed some basic design principles while June watched. She also allowed June to try making a small arrangement which was successful enough to be placed on a small table in one of the house sitting rooms.

The "flower people" stopped for lunch about 11:00 after most of the arrangements were completed. During lunch, Ms. Charles talked with June about her other responsibilities, which included correspondence, bookkeeping, ordering materials, hiring and supervising assistants, lecturing and leading workshops, answering questions and phone calls. June asked questions about Ms. Charles' experience, education, and general questions about the job. After lunch, Ms. Charles explained the procedure for drying flowers and the group spend several hours preparing bundles and hanging them upside down in a special drying room. By 1:30 the assistants had finished work and left for the day. Ms. Charles then took June to see a special kitchen display in a newly restored building that would be open to the public within the week. This turned out to be June's favorite part of the day -- perhaps because of the dried herbs and peppers decorating the kitchen and the special arrangements of pumpkins and gourds and squash. Ms. Charles talked for a while with several interior designers regarding some last minute details and preparation.

By late afternoon June was exhausted. Ms. Charles invited her home for tea. When they arrived June noticed many books and magazines on horticulture. Ms. Charles started talking about the art and history of the 18th century period from which she took her design techniques. Just then the phone rang. In addition to all her other responsibilities, Ms. Charles was being asked to arrange centerpieces and design decorations for a special Thanksgiving banquet at a local hotel. She explained that

such calls came in once or twice a month and that she liked to follow-up on them because it gave her a chance to use her knowledge of floral design in new ways, and to experiment with modern or innovative studies of arrangement, as a change of pace from her skill at historical re-creation.

After discussing the job, its advantages and disadvantages, and the type of person who might like such work, June left. Because she was thoroughly worn out, June was beginning to have doubts as to whether floral design could be a career for her. But shadowing a designer had certainly introduced her well to a fascinating field and a career possibility she had never considered before. She had a lot to tell her class.

MODEL III - FIELD TRIPS

General Information

- Curriculum Design: May be infused into curriculum for a single course, or draw interested students from several courses
- Grades 7 - 12
- Partial credit based on satisfactory completion of field trip activities; no salary
- Time Commitment: one-half to one day per trip

Description

Traditionally field trips are brief excursions scheduled to allow a group of chaperoned students to break away from the classroom for a day to explore museums, art galleries, or historical sites, to visit factories or other interesting places. For the most part, field trips are not designed as career exploration experiences. Nevertheless, if carefully planned and structured in advance, they can very easily be adapted as model out-of-school experiences in the context of career education.

Any site that hires practitioners in the Arts and Humanities might be appropriate for a field trip. A drama class, for example, might be interested in scheduling a trip to the offices of a union local, an organization or guild. A representative or member might be asked to answer students' questions regarding the role of the union or association, the services provided to members, who belongs and why, and how the organization might affect or assist students who hope to pursue a career in theater.

After the site (see suggestions in Appendix A) is selected, the coordinator should call an administrator or director at the potential site to discuss scheduling

a field trip and to describe current course curriculum, related career education concepts, and possible topics that the person assigned to meet with the students might cover. If the selected site hosts a wide variety of groups (e.g., a museum or gallery), the school coordinator will normally be referred to the educational director or a particular tour guide. In talking with a regular guide, the teacher/counselor (or the guide) may realize that another employee, with different expertise, is better qualified to talk with students about the types of occupations available within the institution and the tasks related to each. For example, a museum tour guide may be extremely familiar with the exhibits and capable of making a display on prehistoric man come alive for students of any age. But the same guide may know nothing about the work of the people who collected the information for the exhibit or who researched, wrote about, and catalogued it. A museum anthropologist might be the best person to present this occupational information.

If the students participating in the field trip have differing occupational interests (which almost goes without saying), the coordinator may want to arrange for students to break into small groups and contact different men and women with specialized knowledge who are employed at the site. Topics covered in the small groups could include the laws affecting certain occupations, the skills and educational level required by certain occupations in the field, current issues or trends affecting the field, etc. (Model I suggests questions.) Each group might then be required to report back to the class on their discussion, so that the larger group can taste something of the "smorgasbord" of possibilities in a structured way.

Advantages

The major advantage of a field trip is that an entire class can participate in the experience. As a result, the time needed for planning is relatively less than for other out-of-school experience models.

Another advantage is that the field trip may serve as a teaser for students: it may encourage them to embark on other more intense out-of-school experiences, or open their eyes to new occupational possibilities.

Disadvantages

Field trips can be superficial and limiting because of the amount of time available (too little) and the number of students involved (too many). Even so, a brief encounter may suffice to involve students in meeting curriculum objectives.

Objectives,
Suggested Student Activities
Suggested Evaluation

Objective I

To introduce students to the many types of occupations connected with a particular field in the Arts and Humanities.

To involve students in the process of planning a field trip that reflects their interest in various occupations.

Suggested Activities - Discuss the assignment in class and select potential sites in the community (or within reasonable traveling distance) where a group of students might observe and talk with practitioners at work. After choosing the site for the field trip, have the students individually develop a series of questions or topics they would like to discuss with practitioners concerning various aspects of their occupation. (See Model I for suggestions.) Compile a list of these questions or topics in class, and distribute copies to all field trip participants.

Suggested Evaluation - Review each student's list of questions or discussion topics for completeness and ingenuity.

Objective II

To afford students the opportunity to add to occupational information acquired in the classroom by visiting a work site.

Suggested Activities - Require the students to compile information during the field trip based on the list of questions or topics distributed to the class. If the students summarize this information for class presentation after the trip is completed, the field trip itself then becomes only one part of the total learning experience.

Suggested Evaluation - Students should be evaluated on their field notes and subsequent contribution to class discussions.

Suggested Sites

A complete listing of potential sites for all the out-of-school experience models appears in Appendix A. Several suggestions for using these sites for field trips are:

- Arrange for a group of students to attend an open rehearsal of any local theater, music, or dance performance. In addition, contact production representatives to request that students be allowed to talk with the performers and other personnel after the rehearsal. A workshop might also be arranged so that students can actually work with theater people, getting an otherwise rare taste of direct participation.
- Plan a trip to a university or specialized school so that students may talk with professors or students about specialized programs, requirements for admission, and job possibilities upon graduation.
- Plan a tour of a radio or television station, or newspaper. Students may observe the actual plan and equipment involved in these industries and talk with employees as well. In these instances, as with others, some contact with the "atmosphere" (as well as the tasks) of the job can be illuminating.

- A tour of the studios of two of three free-lance artists or designers might be arranged for interested students. Participants will have the opportunity to talk with the artists, observing their working environment and their work.
- Legal aid or social service agencies can also serve as excellent field trip sites. Students should have the opportunity to talk to a variety of employees at different levels regarding educational requirements, skills, career ladders, and job opportunities.

MODEL IV - PRIVATE LESSONS, SUMMER PROGRAMS AND CAMPS, AND YOUTH GROUPS

General Information

- Curriculum Design: Adjunct to existing curriculum
- Grades 7 - 12
- Partial or full credit depending on school policy and the student's level of involvement; no salary
- Time commitment varies according to program

Description

Without receiving credit, students all over the country participate voluntarily in a wide variety of organized programs outside the classroom. Such programs include Girl Scouts, Boy Scouts, 4-H Clubs, Camfire Girls and other youth groups, art or craft classes, dance classes, music lessons, acting classes, specialized summer camps, and other organized summer activities. These are excellent sources of out-of-school career education.

Students work hard in such programs: organizing and participating in activities, completing merit badges, gaining skills and practicing or designing special projects. As one example, many serious music and dance students interested in performance must begin their training at an early age. In order to obtain later mastery and the necessary preparation for a career, they participate in programs and classes outside the formal school curriculum over a course of many years.

Such motivation need not operate in a vacuum, however; a certain amount of guidance may be required. Teachers and counselors wishing to promote career exploration and preparation in the Arts or the Humanities should help interested students locate high quality classes, programs, or interest groups, and to explore possibilities for

scholarships and awards for these activities.

Some school systems arrange credit for students' participation in private schools, camps, programs, or youth groups. Policies regarding credit for such programs differ widely from state to state, and from school system to school system.* The counselor or coordinator for out-of-school programs should check on the formal status of such arrangements within his or her own district. If the school system does not award credit for involvement in this type of out-of-school activity, students should still be encouraged to particpate whenever possible.

When credit can be granted for participation in such programs, faculty should make this known to the students. Those interested in obtaining such credit for an on-going activity or proposed activity should initially submit an application form to the counselor. Such a form would include the student's name, the title or description of the proposed activity, the name of the supervisory adult (leader, teacher, director, etc.) if known, and the student's goals (a statement about why participation in such activity would serve as a useful learning experience in Arts and Humanities career exploration or preparation).

After reviewing the application and obtaining the cooperation of the potential site supervisor, the counselor would arrange a meeting with the individual student and the site supervisor to map out a proposed course of study or a series of learning activities** and to arrange credit (full or partial) for satisfactory completion of the activities. The structure of each course would be very individualized, depending in large part on the student's goals and level of commitment, as well as upon the supervisor's own expertise and interest. Depending on the school system or the state, final approval of the course of study may rest with the school principal or superintendent.

Advantages

Unless they resent the idea of structure being imposed on their free time, students will be especially interested in this type of out-of-school experience if it enables them to obtain credit for something they would honestly like to do - or for something they would do anyway. Participation in these programs is also important in that students are encouraged to structure their own curriculum and learning experiences with the help and guidance of a school coordinator and the site supervisor.

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* In September 1974, the Connecticut State Department of Education published a document reviewing the relationships between private music teachers and State Departments of Education in 19 states entitled "High School Credit for Private Music Instruction: A Summary."

** See Chapter Four, "Planning and Coordinating an Out-of- School Program" for a full description of administrative details.

Disadvantages

Because of the range of possibilities and the unique character of each situation, the coordination of such programs will often require a great deal of time. If a large group of students were involved, the program coordinator would need to be relieved of at least some of his or her other duties just to manage the program.

Another disadvantage is that some private programs, lessons, and camps can be quite expensive (other programs, such as youth group or YWCA and YMCA courses, will be relatively inexpensive). The coordinator must be aware of the cost of such programs, the availability of scholarships or local aid, and the ability of the student's family to pay for the activity, before urging a student to consider participation. The realities of cost may mean an unfortunate intrusion of issues regarding family income, status, etc., that would not affect a normal classroom situation. Such problems may require careful attention.

Special Preparation

Many students will be interested in participating in this type of out-of-school experience but will not know where to look for the particular program, courses, or series of lessons that would be most beneficial to them. Others will be very interested or deserving but may not feel able to afford participation in many of the more expensive programs. The program coordinator should be ready to provide guidelines, ideas, and assistance to these students, if at all possible.

If the student is interested in local programs such as private music lessons or dance lessons, a coordinator can first refer to the school resource file (see Chapter Two for suggestions for compiling such a file).

If the file contains no appropriate listings, or if the student is interested in a non-local program, the coordinator should:

Compile a List of Possibilities

- Ask friends and parents for suggestions. Word-of-mouth is often an excellent means of reference.
- Check the Yellow Pages for listings of private schools or teachers, youth groups, and other special programs.
- Contact local organizations (e.g. music guilds, dance societies, art guilds, photography clubs) to see if they have listings of teachers or courses in the required specialty. Such organizations might also offer scholarships or other financial assistance.
- Contact national organizations, associations, or unions in the Arts and Humanities to obtain educational or school listings, or listings of special summer programs, entry and age requirements, costs, and available scholarships. Two examples of career exploration summer programs are:

1) Carnegie-Mellon University
Pre-College Summer Programs
5000 Forbes Avenue
Pittsburgh, Pennsylvania 15213

Carnegie-Mellon offers six-week summer programs in architecture, art, design, drama, or music for secondary school

students desiring to explore their aptitudes and interest in these fields. Although there is no credit for participation in the program, the faculty evaluation of each student's work helps in making future educational decisions.

Career Discovery Program
401 Gund Hall
Graduate School of Design
Harvard University
Cambridge, Massachusetts 02138

The Career Discovery Program at Harvard provides high school students, college students, and adults with a six-week exploration in the career dimensions of architecture, city and regional planning, or landscape architecture. Students work directly with architects, planners, landscape architects, and career counselors. Workshops, field trips, discussions, and lectures help students acquire the practical knowledge necessary to formulate realistic career plans. Although Harvard offers no academic credit for Career Discovery, occasionally students can receive credit at their home schools for successful participation.

- Contact national camping associations to obtain listings, descriptions, costs, available scholarships and possibly a rating of selected specialty camps. The following directories are helpful:

  College Programs for High School Students, Summer, 1975. Hillsdale, New Jersey: Directory Publishing Company, 1975.

  National Directory of Accredited Camps and Supplement. Martinsville, Indiana: American Camping Association, yearly.

  New York Times Guide to the Summer of 1974 for Teenagers: U.S.A. Beatrice and Howard Rowland. New York: Quadrangle/New York Times Publishing Co., 1974.

  Summer Camps and Summer Schools. Boston: Porter Sargent, yearly.

Help each interested student to carefully select a program, course, camp, or activity based on:

- The background and qualifications of director, instructors, or counselors
- Cost and available scholarships
- Observation - if the program, school, or camp is a local one, the interested student should talk to the responsible adult, observe a class or activity in session, or participate in a "trial run."
- Correspondence - if the school or camp is not a local one, the student should still try to arrange a visit. If this is not possible, the student should try to obtain the name(s) of persons who have participated in or completed the program and write for their opinion as to its quality and standards.

MODEL V - INDEPENDENT STUDY OR VOLUNTEER PROJECT

General Information

- Curriculum Design: May be infused into existing course curriculum as a relatively short project or term paper, or may serve as an extended project, replacing one or more regular courses
- Grades 7 - 12
- Partial credit for a single course, or one or more full credits if replacing regular courses; no salary
- Time commitment varies greatly depending on the design of the independent study

Description

Independent study allows students to replace part of their regular course work with an approved educational project which they have designed and executed with assistance from a teacher or program coordinator. An independent study may range from a brief research paper aimed at completing the required activities for a single course to a full-blown research project replacing one or more courses. Short research projects, carefully defined and limited in advance as part of a course curriculum, will be most appropriate for junior high students and many senior high students. More complex projects can be undertaken by advanced or self-disciplined students.

Advantages

Independent studies can be planned for any group of students at any age level. Before a lengthy study is approved, however, a teacher/coordinator should consider the student's ability to complete a complex project that replaces other courses and requires extensive self-direction.

Components of other out-of-school experience models can easily be introduced into independent study projects. For example, interviews, surveys, or shadowing experiences could serve as part of an extended independent study. Students might interview a group of artists or dancers in order to develop their own career exploration curriculum for use with their peers or younger students.

Disadvantages

Student maturity and self-discipline are necessary factors for successful completion, because students usually monitor their own daily activities. Unless regular meetings with the teacher/coordinator occur, students may overstep their limits, go on tangents, or otherwise use their time unproductively. Students must understand the requirements for credit. For example, a student volunteering to usher at local theatrical productions would probably not receive school credit unless he/she also wrote a paper on the variety of job opportunities related to play production.

Special Preparation

Each student first presents an oral or written proposal which outlines the content and time requirements of individual projects.

An interdisciplinary panel of faculty and students should approve each request and determine evaluation procedures. In some cases, students will consult with community resource people having special expertise in the proposed project area; these people could serve on the review panel.

Objectives, Suggested Activities, and Evaluation

Objective I

To involve students in planning independent study for exploring Arts and Humanities careers.

Suggested Activities - After the student and teacher/coordinator have agreed on a topic for independent study or a volunteer project, students should develop their own curriculum by outlining the proposed project in depth, including:

- Activities - how the student plans to attain the objectives
- Resources - what resources (people, books, films, etc) the student proposes to use. If a community sponsor or advisor is involved, list his/her name, title, and specialty
- Evaluation Procedures - what methods the student believes will determine whether the objectives have been met
- Time Commitment - how much time (by day, week, or month) the student plans to spend on the project
- Credit - how much school credit the student considers adequate for successful completion of the project.

Suggested Evaluation - The coordinator should evaluate each proposal to decide whether the student's plans are clear, realistic, and worth the time and energy necessary to accomplish them. During a joint meeting, the coordinator can suggest additional resources and request changes before the final proposal is submitted for approval.

Objective II

To require students to complete their independent study as proposed.

Suggested Activities - The work proposed for completing the independent study as designed by the school coordinator and other school personnel actually constitutes the major curriculum activity. In addition, students may be required to keep a journal of their progress, or, periodically, to submit some form of progress report. Students should meet with the program coordinator from time to time to discuss their progress, to talk over any problems they may encounter, or to request advice or assistance.

Suggested Evaluation - The student's final report should be reviewed by the school coordinator, the community supervisor (if any), and the panel that reviewed the original proposal. The student's work should then be evaluated according to whether the learning objectives were successfully attained.

Suggested Independent Study Topics

Independent study projects, needless to say, can include a host of exciting possibilities. Students do not necessarily have to stick to a research design in which they study a specific topic and are evaluated on the basis of a written report or oral presentation. More imaginative formats are also conceivable. An independent study might, for example, encompass such project topics as the following:

Long-Term Projects (Senior High)

- Write a play, cut a record, create an art piece, plan a one-person performance, or complete any other creative piece. Then try to market, show, or sell what you have done. Keep a running record of the people you meet, the letters you write, the barriers you encounter, the leads, the assistance, the frustration, and the sense of accomplishment. For a final report, write about the mistakes you made, what you learned, what you have yet to learn, and how you might obtain the informations and skills needed to market your work.
- Open your own gallery, start your own band or theater group. Keep an account of your experiences and what you learn regarding taxes, laws, business procedures, human relations. Write a manual of suggestions for a student entrepreneur.
- Trace the process of initiating a special program in the Arts for a group of people in your community. For example, ask the director of a nursing home or a home for handicapped children whether the residents need an arts or craft workshop. Talk with people in the local government to learn about funds available for such a project. Inquire about space available to house such a workshop. Write a summary report explaining how to initiate a program, how to apply for funds, what legislation regulates such programs, what people or government groups to contact.
- Study the changes in a particular group of workers in the Arts (e.g. dancers, craftspeople, actors, writers) through U.S. or European history. Note changes in the status, life-style, and employment possibilities for these artists. Talk about the role of sponsors and patrons. Describe cultural and political developments and changes in the economic environment.
- Trace and discuss the effects of technological changes on various occupations in the Arts. For example, study ways in which technical developments in the 20th century have affected musicians, both economically and socially. Consider tape decks, stereos, lp's, quadrophonic sound, television, electric versions of acoustic instruments, amplification, electronic instruments, synthesizers.
- Complete an in-depth study of the past and current history of a particular occupation (e.g. ballet dancer, street singer, blacksmith, missionary, architect, lawyer). Talk about

changes in status of practitioners and public attitudes toward them, literature, life-style, parts of the country or world in which they might live or work.

- Try one of the following:

  Build an instrument from a kit. (Kits are available for clavichords, virginals, harpsichords, stereos.)

  Build a loom or potter's wheel.

  Design your own studio.

  Follow a current political issue or a major court case in a newspaper or periodical for a period of several months. Analyze what you have learned, perhaps applying different perspectives to the same issue.

  After you have completed the project, present a summary of what you learned about the occupations connected with the project. What skills did you need? What personality traits were in harmony with the activity? What resources did you use? Did you seek any assistance? What kind? What did you like or dislike about the process?

- Compile a list of national associations, organizations, guilds, and unions to which practitioners in a particular field of the Arts or the Humanities belong. Find out why these organizations exist, what purpose or function they serve for their members, why they got started, who belongs. Write a summary report.

- Compile information on a group of occupations by writing to associations and conducting library research. Develop a curriculum (including objectives, activities, and evaluation procedures) based on your career research for elementary or junior high school students. Test your curriculum with a group of students.*

Short Term Projects **
(Junior or Senior High Level)

- Compile and present information on the range of jobs available in your own community for someone trained in a particular field or occupation in the Arts and Humanities.

- Use current periodicals to trace the life and work of a well-known figure in the Arts or Humanities.

- Study the changes in design of a major commodity such as cars to learn how these changes have affected the market for the commodity and how the market (and the promotional activities of the manufacturers) has affected the design.

- Select an issue which currently affects a practitioner in the Arts or Humanities. For example, research the copyright laws governing sheet music and how these laws affect the music writer.

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* Note to teacher: see "Model VI - Student Teacher Aides and Student Tutors" for guidelines.

** Many additional activities are described in 391 Ways to Explore Arts and Humanities Careers: Classroom Activities in Dance, Music, Theater and Media, Visual Arts and Crafts, Writing, and Humanities. Cambridge, Massachusetts: Technical Education Research Centers, 1976.

- Conduct a survey and prepare a report on the career plans of students in your grade.
- Interview practitioners in one field of the Arts and Humanities. (See sample interview in Model I - Interviewing People who Work in Arts and Humanities.)
- Read about a particular Arts or Humanities field and present a summary to students in a related academic course. For example, study foreign language careers and develop a presentation for advanced sections of language courses.
- Attend a local convention or conference of Arts or Humanities practitioners. Report on the occupations and work settings represented and the issues discussed.

MODEL VI - STUDENT TEACHER AIDES, STUDENT TUTORS

General Information

- Curriculum Design: A teacher aide or tutoring program would serve as a full course
- Grades 10 - 12
- Full course credit for satisfactory completion of the programs. Usually no salary; however, a work-study program might be arranged in which case teacher aides or tutors would receive wages as well as credit for satisfactory participation.
- Time Commitment: Four or five hours per week for a full semester

Description

Interested and qualified students commit a pre-arranged amount of time to assist teachers at the elementary or junior high school level by preparing curriculum materials or working directly in the classroom. Students can tutor individual students, work with counselors, or prepare and teach a supervised mini-course in their own area of special knowledge. Highly qualified students might teach on the high school level if given careful supervision.

Advantages

Since many Arts and Humanities practitioners teach at some point in their careers, students who serve as teacher aides or tutors derive dual benefits. They are exploring one field of possible career interest and at the same time they are gaining preparation level skills in teaching.

An additional advantage is that helping other students can increase the self-confidence of the participating students. Improved performance of those students being helped is another benefit.

Disadvantages

The teacher, counselor, or adult teacher aide acts as the site sponsor responsible for monitoring and supervising the student aide's work. Problems can arise if the teacher/site sponsor feels that the student aides or tutors are merely infringing on their territory. Other problems may crop up if the teachers do attempt, somewhat selfishly, to channel the energy of the students assigned to them into menial and unimaginative tasks. These problems can be counteracted if the out-of-school experience coordinators explain the program goals carefully.

Objectives and Suggested Activities

Objective I

To introduce students to teaching or counseling as a possible career.

Suggested Activities - Interested students can work as teacher or counselor aides or tutors at the elementary, junior, or senior high school level. Students should keep a log of their experiences, and attend regular planning and evaluation sessions with the supervisor regarding their own progress and that of their assigned students.

Objective II

To introduce students to the skills required in preparing curriculum materials and teaching classes.

Suggested Activities - Students could develop a lesson plan or short course (with learning objectives, activities, and evaluation procedures) for use with an entire class or with individual students. After approval by the supervising teacher, the student conducts the lesson.

Objective III

To have students share and evaluate their experiences.

Suggested Activity - Students should meet periodically in a seminar to review progress and discuss problem areas. These sessions could also include information about teaching careers.

MODEL VII - INTERNSHIPS

General Information

- Curriculum Design: An extended project, replacing one or more regular courses
- Grades 11 - 12
- Full credit based on number of courses replaced and intensity of internship; usually no salary
- Time Commitment: 2-18 weeks, full-time. (Part-time internships are possible.)

Description

A formal internship program consists of supervised activities in a work site during which the intern applies and enhances knowledge gained through formal instruction. For example, doctors and architects are required to serve as interns (or residents) before they can be licensed to practice alone. On the high school level, student drivers who have passed the test for a learner's permit serve an "internship" by driving only with a licensed driver before taking written and on-the-road examinations for a deiver's license.

Advantages

An internship allows a student to concentrate on a chosen occupation. Because the internship involves an intensive experience between a student and a practising professional who understands issues and activities required by a specific occupation, the students expand their awareness of the work setting, life-style, tasks, personality characteristics and competencies related to a specific occupation. This understanding provides a realistic context in which

to explore and clarify individual career goals.

Disadvantages

An internship requires maturity and self-direction on the part of students as well as careful monitoring by the coordinator. Students must realize that the practitioner's major commitment is to his/her career, rather than to teaching others (unless, of course, the internship is with a professional teacher). Because of the close relationship between sponsor and student, a careful match of personalities is important.

Special Preparation

Both the student and the site supervisor must agree on their expectations from the experience. A preliminary meeting will determine the appropriateness of a working arrangement; procedures for monitoring the experience can be planned at this time.

Objectives,
Suggested Student Activities,
Suggestion Evaluation

Objective I

To help students to decide whether their needs and career interests are congruent with the actual tasks involved in a particular occupation.

Suggested Activities - Ask the intern to keep a daily or weekly journal describing the job tasks and other activities observed or participated in during the internship. Include subjective comments about them. Each student should determine his/her level of capability or future aptitude to perform these tasks.

Objective II

To help students realize the skills needed to become a specific kind of Arts or Humanities practitioner.

Suggested Activity - Ask student to write a job description for the internship position describing required skills, talents, and competencies as well as actual job tasks and responsibilities.

Objective III

To introduce students to alternative pathways for acquiring these skills.

Suggested Activity - Ask students to describe as many routes as possible to gain particular competencies through both education and experience.

Objective IV

To help students understand the general concept of "career ladder" or career advancement as it applies to the field in which the internship exists.

Suggested Activity - Discuss the career ladder concept with interns during the group seminar. Note and discuss the differences between those fields which require educational credentials and those which need other forms of training, for example, the difference between law and dance. Ask students to develop a career ladder or a statement of criteria for advancement for the work in which they are involved. Include both vertical

and horizontal movement within the career field.

Objective V

To encourage students to apply to themselves knowledge and perspectives gained through participation in internships.

Suggested Activity - Ask students to write a final report or prepare a summarizing project which reflects new information and self-understanding obtained as a result of the internship; other interns and the site sponsors will evaluate the reports or projects.

Case Study

Bruce is a high school student in Washington, D.C. During his junior year a friend told him about a career education program developed by his school in conjunction with several agencies of the Federal government. As an alternative to regular school courses, a student could apply for a semester internship to explore a career field. Each intern would observe and assist a government worker and by completing the requirements, would receive academic credit.

Bruce thought the idea was great, but he was interested in becoming an artist or art teacher and couldn't believe that Federal agencies had any work settings which would allow him to explore these career goals. Still, Bruce was ready for a change from the classroom and he did want to know more about career opportunities in art; therefore, he decided to talk to the internship coordinator.

Because some Federal government agencies have programs in the Arts, it was not difficult for the coordinator to find a worker interested in having an intern. After reviewing the objectives and requirements of the internship with the potential site supervisor, the coordinator asked Bruce to call for an interview.

Although he still wondered what he could learn about art careers from the Federal government, Bruce went for the interview. He was pleasantly surprised. The supervisor, a dynamic person with a background in art education, was enthusiastic about working with a student. He described his work and together they developed a series of internship activities to meet school requirements.

Bruce was amazed. Not only would he have the chance to work with and observe a qualified professional in the Arts, but he would explore and learn about new aspects of the field. The supervisor also planned to involve Bruce in a wide variety of activities which would allow him to strengthen his writing skills. In addition, Bruce could learn about programs in all the Arts, including dance, music, theater and media, as well as visual arts and crafts. He accepted the non-paying internship.

During the semester, Bruce spent four full days each week at the arts office and one day in school talking and comparing notes with other interns working in a variety of settings, mostly within the Federal government. For example, one was interning with a museum curator, another with a lawyer, and a third with a gallery director.

Bruce participated in a wide variety of activities during his semester in the arts office. He

asked staff members at all levels about their qualifications, education, and experience. With their advice he prepared a career ladder showing job levels and movement within a particular Federal office. Bruce presented his career ladder at the weekly in-school seminar. Because other students had developed ladders for their placements, Bruce began to understand that the concept of advancement might differ from field to field and person to person. Becoming familiar with the workings of various Federal offices, Bruce was surprised by the various career possibilities. After talking with his supervisor, Bruce decided to prepare a special project on art career possibilities within the Federal government for presentation as part of his final report.

The internship allowed Bruce to meet people involved in all facets of the Arts. He sat in on planning meetings regarding budgets, legislation, and policy decisions. He listened while staff members brainstormed about new activities and directions for their agency. He attended hearings on Capitol Hill as well as a conference on new trends in art education.

Bruce spent a lot of time reading about the arts program which his office sponsored. He learned about special programs throughout the United States in which artists, dancers, musicians, poets, and craftspeople are paid to visit public schools. They do their work while sharing their methods and knowledge with students. Some of these resident artists attended a one-day workshop in Bruce's office, and he talked with a sculptor and a ceramicist. Both had taught, done free-lance work, and scrambled for a living; they were glad to tell Bruce about the ups and downs of their careers. As the semester progressed, Bruce wrote a few press releases which described new projects. He reviewed correspondence and answered questions on the phone.

When his internship was over, Bruce hated to leave. He had found it exciting and had learned a great deal. Although he had discovered many career opportunities in the Arts within the Federal government, he had also observed the problem of dealing with a bureaucracy. He realized that programs which the Arts division considered important were not always funded by those controlling the budget. He still looked forward to a career in the Arts but now he had more realistic information and practical experience on which to base his future plans. Perhaps he would work for a degree in fine art or art education, but he realized that he also liked to write and talk with people who were trying to influence policy in the Arts. Maybe art administration in a government agency would be a good choice for him. The internship had opened a whole realm of new possibilities for him.

MODEL VIII - APPRENTICESHIPS

General Information

- Curriculum Design: An extended project, replacing one or more regular courses
- Grades 11 - 12
- Full credit based on number of courses replaced or intensity of experience; usually no salary
- Time Commitment: 2-18 weeks full-time (part-time and summer apprenticeships are possible).

Description

The term "apprenticeship" usually refers to a structured experience in which an apprentice learns a trade, art, or skill under the supervision of an expert. The term originally described a style of education developed centuries ago. In this system, a young person was indentured to a master craftsperson for a specified period of time, usually seven years, in order to learn a trade.

Today's form of apprenticeship refers most often to a method of learning an industrial trade or craft through on-the-job training supplemented by classroom instruction at the job site. It lasts for two to six years and is unrelated to the public school system. A person must be at least 16 years of age to qualify. The apprentice usually starts at partial salary and earns a full salary upon satisfactory completion of the apprenticeship.

The advantages of apprenticeships are clear: an individual works with modern equipment and can master the latest methods and techniques required by an occupation.

Some industrially-oriented occupations in the Arts and Humanities for which an apprenticeship is a traditional means of training include the following:

- Applied Arts

  Draftsperson-designer (3-5 years)
  Engraver (4-5 years)
  Lithographer (4-5 years)
  Photographer (3 years)
  Printer (4 years)
  Sign, scene, and pictorial artist (3-4 years)

- Crafts

  Bookbinder (2-4 years)
  Cabinetmaker (2-4 years)
  Jeweler (2-4 years)
  Leatherworker (3-4 years)
  Silversmith (3-4 years)
  Stoneworker (2-4 years)

- Miscellaneous

  Musical instrument mechanic (2-4 years)

A different type of program, also termed an apprenticeship, exists to train a hand-craftsperson. Although these apprenticeship programs are rare in the United States today, they are receiving more attention as the handcrafts become increasingly popular and well respected. Individuals who wish to become professionals work closely with a master craftsperson for a period of several years to perfect hand-crafting techniques. In this type of program the apprentices' may pay the master craftsperson, or they may work and learn in exchange for room and board or a small stipend.

The term "apprentice" is used in a still slightly different way in summer stock theater to designate a person who is trying to gain theaterical experience by handling a wide variety of tasks, such as hanging lights, painting, sewing costumes, or possibly performing in a bit part in the production.

How applicable are these possibilities for teachers/counselors interested in creating school-affiliated apprenticeship? It is difficult to place junior high and senior high school students in most traditional apprenticeship programs because of the time requirements and the level of commitment involved. Yet, a modified apprenticeship/internship program could provide students with an intensive out-of-school experience in a selected setting with a practitioner in an Arts or Humanities occupation. Informal summer apprenticeships are possible (particularly in theater) as are semester or year-long experiences. School flexibility and individual creativity are the major requirements to develop this kind of opportunity for interested students.

Because apprenticeship and internship programs are similar, the reader can refer to Model VII - Internships, for information on advantages, disadvantages, special preparation, objectives, and activities.

4. PLANNING AND COORDINATING AN OUT-OF-SCHOOL PROGRAM

The Role of the Program Coordinator

After reviewing curriculum models for out-of-school experience, school personnel must decide whether to incorporate one or more short-term activities into existing courses or to initiate extended programs as independent curriculums. If only short-term models are planned, the participating classroom teacher may coordinate the activities, but long-term programs may require a specially designated coordinator. Because some schools already employ work-study, alternative study, or independent study coordinators, one of these people might assume the role of out-of-school experience coordinator.

The program coordinator's basic responsibilities are to:

- help select the out-of-school experience model(s) most suitable to the needs of the students, school, and community
- contact Federal, state, and local agencies concerning funding, child labor laws, liability insurance, and union regulations
- identify and contact community resources
- commit site sponsors
- select, recruit, and place students
- obtain parental permission for student involvement
- adapt objectives, activities, and evaluation procedures to individual circumstances
- arrange transportation and released time for participating students
- oversee a statement of agreement when applicable
- monitor the programs
- develop evaluation procedures
- publicize the out-of-school experience program.

Program Funding

School budget considerations may require that the program coordinator check availability of other funds to support extended out-of-school experiences. If local, state, or Federal funds exist to subsidize these activities, the program coordinator should determine how to tap into them. Helpful sources of information include:

- local school development officers

- local civic organizations (e.g. Chamber of Commerce)
- union locals
- professional associations
- State Departments of Education
- State Arts Councils (see Appendix C)
- Federal Council on the Arts and Humanities (see their publication - Cultural Directory: Guide to Federal Funds and Services for Cultural Activities, published by the Associated Councils on the Arts).

Two particular funding possibilities are:

1) Alternative Education Forms
Education Program
National Endowment for the Arts
Washington, D.C. 20506

Matching grants are available to professionally directed community cultural centers, such as experimental schools, "schools without walls," and other nonprofit organizations (including state arts agencies), to conduct art-related programs for elementary and secondary school students. Interested groups should apply directly to the National Endowment for the Arts.

2) Artists-in-Schools Program
Education Program
National Endowment for the Arts
Washington, D.C. 20506

The Artists-in-Schools is sponsored jointly by the National Endowment for the Arts and the U.S. Office of Education. It places professional artists, actors, craftspeople, folk artists, graphic artists, musicians, painters, poets, sculptors, writers, dancers, and others in elementary and secondary schools across the United States. The artists become school resources and work with both teachers and students.

Grants are made to state arts agencies (see Appendix C - Arts Councils) which plan, monitor, and evaluate programs in conjunction with local education departments. Interested school districts and artists should apply directly to their state arts agency.

Legal Considerations

The program coordinator must review policy regarding child labor legislation, liability insurance, and union regulations before administering the extended out-of-school experiences. The coordinator may need assistance from school administrators in clarifying these policies, since local, state, and Federal information is sometimes vague, confusing, or contradictory.

Child Labor Laws

A careful review of Federal, state, and local child labor laws is particularly important if the participating students expect pay, or if an employer-employee relationship will be created (e.g., when a student works on saleable objects). Child labor laws may not apply to a student serving as a supervised intern at a work site under a prescribed course of study, as long as no existing job is displaced and no promise of employment is made to the student. Questions concerning the interpretation of these laws can arise even when students are placed in a work site

on a regular basis without wages. The school coordinator should inquire about current policy with the State Departments of Education and Labor, and the local school board. As these policies differ from state to state, no easy generalizations are possible.

Federal and state child labor provisions cover:

age requirements
work permits
hazardous occupations
formal trade apprenticeships
student-learners
minimum wage requirements
moral and health standards
general working conditions
compulsory school attendance.

Special provisions also cover the participation of minors in motion picture, theatrical and television productions as well as other theatrical exhibitions or public shows. The Fair Labor Standards Act is the major Federal statute designed to protect the safety and welfare of working minors. An excellent summary of the child labor laws covered in the Act is published by the U.S. Department of Labor and is available from the U.S. Government Printing Office. (Employment Standards Administration. "A Guide to Child Labor Provisions of the Fair Labor Standards Act: Child Labor Bulletin No. 101." Washington, D.C.: U.S. Government Printing Office, 1975.) If Federal laws differ from state laws, the higher standard must be observed.

When work permits or student learner permits are required by law, the program coordinator should have them available for participating students.

Liability Insurance

Existing insurance regulations are designed to protect students' interests and safety. Nevertheless, because the issue of insurance coverage for students participating in out-of-school experiences is a gray area, each school system must determine minimum requirements on an individual basis.

To obtain current information on insurance, the program coordinator should check with the:

- local school board
- town or city governing body
- State Department of Vocational or Occupational Education
- employer
- State Department of Labor (if student is earning a wage)
- other appropriate state personnel.

The coordinator should document and file any information carefully so that if questions or incidents arise, the school will not be charged with negligence.

School personnel should visit the sites in which students will be placed to ascertain that no hazardous conditions exist. If transportation is required for students to and from the experience site, students, parents, and employers should understand transportation rules.

Unions

For two reasons, familiarity with the unions affecting practitioners in the Arts and Humanities is essential for the school coordinator. First, union local representatives

may prove good contacts for obtaining site placements for students in the community. Second, if the coordinator plans to place a student with an employer who hires union labor, the local union representative will know the applicable employment regulations.

The coordinator should explain the out-of-school experience program and solicit union cooperation to assure members that student placements will not threaten their jobs. If the work site is a union shop, and if a student is unpaid and will not displace anyone because he/she is in a prescribed course of study and receiving school credit, the union local may approve and applaud the student's placement. Policy does vary from union to union and from local to local. Students involved in extended programs (paid or unpaid) may have to join the appropriate union local in order to participate in work activities that are covered by union regulations. (Appendix B describes selected unions involved in Arts and Humanities occupations.)

Recruiting and Preparing Students

Recruiting students for short-term out-of-school experiences (Models I-III) presents no problem, for each experience is usually assigned as part of a regular academic course. While the extended models require extra effort on the coordinator's part, offering students a choice of experiences adds to their desire to participate.

To recruit students, the coordinator might proceed as follows:

- Publicize the programs a) in the school newspaper, b) by asking Arts and Humanities teachers to mention programs in class, c) in posters placed strategically around the school. The announcements should advise interested students to attend an information seminar planned by the program coordinator on a specified date and at a specified time.
- Ask the school counselors and Arts and Humanities teachers for suggestions of particular students with special vocational or avocational interests or skills. Other students with what institutions often call "motivational problems" might want alternative ways of obtaining learning experiences and/or school credit; counselors and teachers can suggest names of these students also.

Introductory Seminar - Preparing Students for Out-of-School Experiences

During the introductory meeting the coordinator should explain and describe the various out-of-school experiences and the potential sites available. Interested students should then complete an application form similar to the sample shown on the next page.

Sample Student Application Form for Out-of-School Experience Program

1. Name _____ Grade _____

*2. Type of experience(s) in which you wish to participate (mark your first , second, and third choices - with 1, 2, and 3)

___Surveying the community
___Interviewing workers
___Field trips to work sites
___Shadowing (watching people as they work
___Private lessons (e.g., music)
___Summer school or camp
___Youth organization (e.g., Explorer Scouts)
___Independent study (do supervised project on one's own time)
___Teacher's aide or tutor
___Internship (practice on the job what you have learned in school)
___Apprenticeship (learn skills on the job)
___Volunteer
___Work-study (combination of paid work and school)

3. Arts or Humanities field or occupation which interests you:

_____

4. Where would you like to participate in an out-of-school experience? (Suggest several possible local sites.)

_____ _____

_____ _____

5. Outline specifically what you would like to learn or explore through this experience:

_____

_____

_____

_____

* The questionnaire should include only those curriculum models available through the school.

Interviewing Students

After reviewing the applications, the coordinator should schedule individual or group appointments for interested students. During these sessions the coordinator and student(s) would discuss the information on the application form and in particular the specific goals expected through participation. The coordinator can also assist students in modifying and amplifying their goals according to available resource sites and requirements for credit. (If the student has additional site suggestions, this is the time to incorporate them.) If students are planning independent study, they will have to develop an outline of proposed activities for presentation to the school administrators or a review panel of teachers and counselors. For those proposed experiences involving an outside supervisor, extensive planning will be necessary, including specific arrangements and signing a statement of agreement (see later in this chapter).

Upon selecting an appropriate model (and site) based on their needs, interests, grade level, etc., students should work with the coordinator to draft a final list of proposed objectives and activities including any credit requirements. After approval by school administrators and later the site sponsor, this list should become part of the final statement of agreement.

At this stage the coordinator should telephone the site (or independent study) sponsor to prepare him/her for a call from the student. When feasible, the student should have final responsibility for scheduling a meeting or interview. As preparation for this meeting, the students should anticipate what they would like to discuss with the sponsor. They may, for example, feel more comfortable about the initial meeting if they role-play an interview with the coordinator. It is important for the coordinator to emphasize that successful experiences may depend on good relationships with site sponsors.

Student Meeting with Site Sponsor

Although clarified through earlier discussion with the school coordinator, the sponsor must take the responsibility of reviewing the student's activity plan. If both student and sponsor decide they can work together, they should review and sign a statement of agreement confirming the mutually accepted expectations.

Statement of Agreement

When the initial activity plan is ready for implementation, school administrators should help develop a general statement of agreement. Review and modifications, where necessary, will occur through consultation with all concerned parties.

The statement should present a clear picture of the responsibilities of those directly and indirectly involved in the program, for example:

Principal or Assistant Principal

1. to authorize students' release from class during specified number of school days
2. to authorize a certain amount of credit to be awarded

to students for satisfactory completion of the out-of-school activities

3. to authorize the type of credit (academic or elective, field, etc.) to be granted for satisfactory completion of the out-of-school experience

4. to establish an attendance requirement for the student's participation in the out-of-school experience

Student

1. to develop an understanding of the goals of the experience with the help of the school coordinator and the site sponsor

2. to complete the activities assigned

3. to conform to any rules or policies established by the site sponsor

4. to attend the site as scheduled

5. to discuss any problems with the site sponsor and the school coordinator

Site Sponsor

1. to spend a pre-determined amount of time supervising the student

2. to support, review, and evaluate the student's activities

3. to meet with the student regularly (and program coordinator whenever necessary) to deal with any problems

4. to monitor the student's attendance

5. to make sure that a "stand-in" site sponsor is available to guide the student's activities if the regular site sponsor is absent

Program Coordinator

1. to review the criteria for assigning credit for the out-of-school experience with the student, and with the appropriate school administrators or teachers

2. to meet with the student, site sponsor, and parents concerning any problems developing during the course of the activity

3. to review and evaluate the student's activities and projects; to advise the student if needed.

4. to check with the site sponsor regarding attendance

Parent

1. to give written permission for the student's participation

2. to talk with the school coordinator in regard to any problems.

The statement of agreement may be simple or highly complicated depending on the situation and established school policies. For example, check-lists outlining requirements for the participating students might be developed as an additional monitoring tool after the student has been matched with a particular site sponsor. All those concerned should be asked to review and sign the final version so that the document can be reviewed as needed.

Monitoring the Out-of-School Experiences

The most extensive monitoring is required for students who will participate in long-term activities. Those coordinating any out-of-school experience, however, should expect to meet with students or site sponsors to discuss the student's activities, to provide support to the student if necessary, and to discuss any problems or complications. The coordinator should determine that careful attendance records are kept by the site sponsor and that the assigned activities are completed on schedule. The coordinator may find it helpful to bring a group of site sponsors together (with or without the participating students) to talk over issues or problems concerning the programs.

Student Seminars

In class or in a series of meetings, students can describe or compare their experiences, present activity reports or projects, and suggest needed changes in the program. They could also discuss topics relevant to career decisions, training and education, occupational outlook, and job hunting.

Evaluating Student Projects

The activities for Models IV-VIII suggest that the student complete short projects or journal entries as well as a final summary project. The teacher or coordinator should encourage students to present their projects in innovative ways. Examples include:

- preparing and designing a descriptive pamphlet or brochure
- leading a discussion
- preparing a photographic, film, or videotape exhibit
- writing and illustrating a comic book
- staging a skit or puppet show
- designing a game.

In some cases the student might want to use the final project as part of a formal college application. School administrators should handle the details of such a request with the college to which the student applies.

Students wishing to gain the most school credit for completing their projects should demonstrate that they have met the activity requirements and attained the objectives that they helped design for the statement of agreement. The project coordinator, or a committee including the coordinator and teachers, should review the student's work. If approved, the coordinator should discuss the evaluation with the student and certify completion. If a student fails to complete an agreed-upon assignment, the student and coordinator can discuss the problems together.

Evaluating the Out-of School Experience

The student and the site sponsor are also responsible for evaluating the total success of the experience for them and for the benefit of other interested students, the program coordinator, and school administrators. An effective way to conduct such an evaluation is to schedule a "debriefing" session for the student, the coordinator, and the site

sponsor. The resource file should include a summary of the topics discussed during this session, as well as copies of the student's and site sponsor's evaluation forms.

Suggested Student Evaluation Form

Name_____ Grade_____ Homeroom_____

Type of out-of-school program_____

Course with which program was connected:_____ Teacher_____

Dates program took place_____ Date of evaluation_____

1. Did you select this particular program or were you assigned to it?
   Selected____ Assigned____

2. If you selected this experience, why did you select it?

   _____

   _____

3. Did you satisfy your expectations?_____

   _____

4. What aspects of the activity did you like best?_____

   _____

5. What problems, if any, did you have with the activity?_____

   _____

6. Did this activity give you any new ideas as to what you might do after you finish your education? (Please make specific comments.)

   _____

   _____

7. Do you have any suggestions for someone who might participate in such an activity in the future? (Please make specific comments.)

   _____

   _____

Suggested Site Sponsor Evaluation Form

Name _____

Business Address _____

Name of Participating Student _____

Type of Experience _____

1. Was the experience a success from your point of view? Why or why not? _____

2. Was the experience a success from the student's point of view? Why or why not? _____

3. What changes would you suggest if you were to serve as a site sponsor again? _____

4. Are you willing to serve as a site sponsor again? (Please comment) _____

5. Can you suggest other persons involved in Arts and Humanities occupations who might act as site sponsors?

Name _____	(2) _____
Field _____	_____
Business Address _____	_____
_____	_____
Business Phone _____	_____

Final Administration Tasks

The completed evaluation forms can be placed in the central resource file, unless sensitive or derogatory comments were made; at any rate, information should be transferred to the file entry card. The evaluation forms can also be placed in the student's individual career plan folder for future reference. The last task, and usually a rewarding one, is writing a thank-you letter to the site sponsor.

Publicizing the Program

Clearly the counselor, teacher, or administrator involved with coordinating out-of-school programs has plenty to do. Yet one more task contributes to success of out-of-school programs. Publicizing plans at first and later the actual programs will encourage enthusiastic participation by students and community resources. School and community newspapers, local radio stations and perhaps tv stations, brochures or one-page flyers, PTA meetings, civic organization newsletters are all good sources for informing students, parents, teachers, and community workers about initial program goals. Later publicity releases can give credit to the individuals and businesses (with their approval) who are cooperating with the school, and can describe activities in the out-of-school programs.

In the beginning, publicity can help overcome any skepticism on the part of the parents or community resource people. After a program is established, publicity helps keep the support of site sponsors and brings in new community resources. Publicity also enhances the image of the school system.

Descriptions of Seven Programs Linking Schools with Workers in the Community

- Executive High School Internships of America
  680 Fifth Avenue, 9th Floor
  New York, New York 10019

Executive High School Internships of America is a national assistance office which aids interested school districts in initiating local internship projects. Participating juniors and seniors in high school serve as special assistants to leaders in government, civic, educational, and cultural organizations. The interns spend four days per week for one semester with their sponsors. They attend conferences and meetings and participate in the daily events at the office, keeping daily logs. One day each week, students return to the classroom to analyze the week's experiences, conduct seminars on various topics, discuss readings, and participate in other projects to enhance the total learning experience. To conclude the program, they present a final report. The interns receive a full semester of academic credit upon satisfactory completion of the program.

- Cultural Education Collaborative
  229 Berkeley Street
  Boston, Massachusetts 02116

The stated purpose of the Collaborative is "to link cultural education resources to public schools." The staff is active in diverse projects to achieve this goal; for example, it published Culture Cracks the Blackboard: Educational Resources of Boston's Cultural Community (1975) which describes special courses, projects, and activities provided by cultural institutions for students. Another service involves technical assistance to schools and community organizations in order to share information, integrate planning, and develop curriculum and special programs. The staff actively lobbies for legislation which would provide funds for schools to obtain cultural services.

- The Dynamy Program
  57 Cedar Street
  Worcester, Massachusetts 01609

The Dynamy internship program provides first-hand experience in the working world to young people aged 16-20. It draws students from high schools throughout the country; most students participate as a transition year from high school to college. Participants are placed in living and learning situations to "test out career and vocational options, develop their effectiveness in decision making, increase their ability to work with people, and gain the confidence and competence to pursue the possibilities they discover for themselves."

A three-week wilderness expedition stressing physical activity, cooperation, and skill building initiates the nine-month program. Students then select and participate in four to seven internships during the year to gain working experience in business, industry, politics, social services, government, arts and crafts. They participate in special projects and meet with staff advisors who evaluate their progress.

Participants pay tuition and housing fees as well as food, transportation, and other living expenses. Financial aid is available.

- City-as-School
  59 Schermerhorn Street
  Brooklyn, New York 11201

"City-as-School" is an alternative public high school accredited by the New York City Board of Education. Its curriculum derives from the belief that students learn best through community activities. Students engage in learning experiences through active involvement with their choice of available resource sites; these include museums, elementary schools, theaters, social service agencies, recreation departments, and many other organizations and agencies throughout the city. School tutorial groups and independent study reinforce on-site learning. The program is open to juniors and seniors who have fulfilled science and math requirements for graduation. Enrollment is voluntary, with prospective students interviewed by students who have been trained in interviewing techniques.

The students select their own program, with assistance from parents and a teacher advisor. They enroll in several resources "courses" concurrently and receive half credit for every three hours per week spent at the resource site. Credits are classified within various subject categories. For example, a student working with a member of Congress received credits in both English and American studies.

- 4th "R" Gallery and Media Center
  405-407 North Ninth
  Saint Louis, Missouri

The 4th "R" Gallery ("R" for enRichment) was begun by the St. Louis Department of Education to display children's art. Junior and senior high school students display and sell their work on a commission basis, half to the artist and half to the gallery; participating student artists also learn gallery management. As an additional objective, the gallery provides other students with field trips which add to their understanding and appreciation of

various types of art. City architecture, urban environment, puppetry, poetry, photography, and design are subjects developed to evoke student interest.

- Experience-Based Career Education
  National Institute for Education
  Career Education Program
  Room 600
  Washington, D.C. 20208

Experience-Based Career Education (EBCE) consists of four kinds of secondary school programs initially sponsored by the National Institute of Education. Although each project is different, all four aim to integrate academic studies, personal development, and occupational skills by linking the classroom with the community.

The programs use community settings as learning centers for students to explore various career opportunities. Each student has an individualized curriculum and earns academic credit in various subject areas.

Each EBCE program has three major components:

1. Basic skills - competency in reading, writing, and mathematics
2. Career skills - in-depth investigation of careers
3. Life skills - practical experience in civic activities, personal finances, politics, insurance, health and leisure time activities.

- American Federation of Musicians
  641 Lexington Avenue
  New York, New York 10022

The American Federation of Musicians, an AFL-CIO affiliate, takes jurisdiction over musicians in symphony, opera, and ballet orchestras, as well as jazz and rock musicians. The AFM sponsors a special membership program entitled "Young Sounds" for musicians between the ages of 14 and 21. Musicians under 14 can become associate members. Through this program, young musicians learn how to deal with booking agents and personal managers, what goes into cutting a record, and what the general rights and privileges of a union member include.

APPENDIX A

SUGGESTED SITES FOR OUT-OF-SCHOOL EXPERIENCES

I. Arts

A. General

Adult education programs
Associations and guilds (local and national)
Arts councils, state*
Camps and schools, specialized
Community centers
Education departments (Federal, state, and local)
Libraries
Museums
Newspapers, magazines, journals
Nursing homes
Schools
Unions**
Youth organizations (Boy Scouts, Girl Scouts, YMCA, YWCA, etc.)

B. Dance, Music

Booking agents
Community choruses, operas, orchestras, theaters, and other musical groups
Conservatory extension programs
Dance clubs
Instrument building or repair shops
Movie industry
Music stores
Music festivals and workshops
Public relations firms
Radio stations
Recording studios
Street singing groups
Teachers, private instrumental and vocal
Television stations
Theater workshops

C. Theater and Media

Beauty salons
Booking agents
Carnivals
Children's theaters
Circuses
Community theaters
Film industry
Film makers (free-lance)
Movie theaters
Photographers
Professional entertainers
Professional theaters
Public relations firms
Puppet theaters or workshops
Radio stations
Repertory/summer stock theaters
Television stations

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* See Appendix C for State Arts Councils
** See Appendix B for Selected Unions

D. Visual Arts and Crafts

Advertising companies
Architectural firms
Arts and crafts fairs
Arts and crafts galleries
Arts and crafts guilds or societies
Arts and crafts schools and camps
Arts and crafts supply stores
Artists, craftspeople, designers, photographers
Department stores
Design consulting companies
Flower shops
Historical sites
Manufacturing companies
Phototechnology factories or studios
Photo studios
Printing shops
Publishing companies
Sign shops
Urban planning firms

E. Writing

Adult education courses
Advertising agencies
Advertising departments of business and industry
Bookstores
Extension courses
Game publishers
Greeting card firms
Literary agents
Magazines and periodicals
Newspapers, book publishers
Public relations departments of hospitals, industries, universities
Radio, television, and film scriptwriting departments
Research firms
Technical writing/editing departments of business and industry
Writers of all kinds

II. Humanities

A. General

Adult education programs
Extension programs
Government agencies (Federal, state, local)
Professional associations
Consulting firms
Research firms
Schools

B. Education

Adult education programs
Business and industry
Camps
Community centers
Day care centers
Educational research firms
Nursery schools and kindergartens
Nursing homes
Textbook publishers
Tutoring programs
Schools (public, private)
Youth groups

C. History

Archives
Genealogical societies
Historical societies
Libraries
Museums
Research companies
Textbook publishers
Theater groups

D. Languages

Adult education courses
Airlines
Bilingual community members
Consular offices
Exchange student programs
Extension courses
Government agencies (Federal, state, local)
Import-export companies

International law offices
Legal aid offices
Newspapers and periodicals
Shipping firms
Social service agencies
Special schools or councils
Translating and interpreting firms
Travel agencies

E. Law

Businesses
Law offices
Legal aid offices
Local government
Prisons
Unions

F. Museum Work

Historical societies
Museums

G. Philosophy

Adult education courses
Computer firms
Extension courses
Newspapers and periodicals

H. Religion

Churches, temples
Convents
Drug clinics
Hospitals
Mental health centers
Missions
Newspapers and periodicals
Prisons
Religious organizations
Service organizations
Youth groups

I. Social Science

Advertising agencies
Archeological excavations
Banks
Community centers
Design companies
Environmental agencies
Hospitals
Investment companies
Map companies
Marketing research firms
Mental health centers
Museums
Newspapers and periodicals
Publishing firms
Prisons
Recreation departments
Rehabilitation centers
Research foundations and organizations
Stock exchange
Television stations
Travel agencies
Unions
Urban planning firms
Weather bureaus

J. Special Libraries

Advertising agencies
Associations and societies
Business and industry
Historical societies
Libraries
Law offices
Museums
Publishing companies
Research firms

APPENDIX B
SELECTED UNIONS

Program coordinators or students interested in Arts and Humanities careers may wish to contact the following unions for information and assistance. General information about a particular union is available from the central office. Local representatives, when available, can answer specific questions. This list does not include associations or guilds which may serve as lobby and support groups, or as public relations groups for their members.

Dance Unions

- American Guild of Music Artists, Inc. (AGMA)
  1841 Broadway
  New York, New York 10023

  Jurisdiction: solo operatic singers; solo concert artists (instrumentalists and singers); dancers in opera ballet, classical ballet, and modern dance; choral singers in operatic and concert fields.

- American Federation of Television and Radio Artists (AFTRA)
  1350 Avenue of the Americas
  New York, New York 10019

  Jurisdiction: dancers performing on live television, singers on radio or live television or who make phonograph recordings, instrumentalists who record for phonograph records, employees in tv and radio.

Design Union

Retail Clerks International Association (RCIA)
Suffridge Building
1775 K Street, N.W.
Washington, D.C. 20006

Jurisdiction: floral designers and retail clerks.

Education Union

American Federation of Teachers
1012 14th Street, N.W.
Washington, D.C. 20005

Jurisdiction: teachers (all levels).

Music Unions

- American Federation of Musicians (AFM)
  641 Lexington Avenue
  New York, New York 10022

  Jurisdiction: musicians in symphony, opera, and ballet orchestras as well as jazz and rock musicians.

- American Guild of Authors and Composers (AGAC)
  50 West 57th Street
  New York, New York 10019

  Jurisdiction: song writers.

- American Guild of Variety Artists (AGVA)
  1540 Broadway
  New York, New York 10036

  Jurisdiction: singers in the variety and night club fields.

- American Society of Composers, Authors, and Publishers (ASCAP)
  One Lincoln Plaza
  New York, New York 10023

  Jurisdiction: composers, authors, and publishers.

- American Symphony Orchestras League, Inc. (ASOL)
  P.O. Box 66
  Vienna, Virginia 22180

  Jurisdiction: musicians who are members of one of the 29 major symphony orchestras in the United States.

- Music Publishers' Association of the United States
  609 Fifth Avenue
  New York, New York 10017

  Jurisdiction: publishers of serious, standard, and educational music.

Theater Unions

- Actors' Equity Association (Equity)
  1500 Broadway
  New York, New York 10023

  Jurisdiction: actors, stage managers, and directors in Broadway, off-Broadway, touring companies, stock theater, repertory theater, industrial shows, dinner theater, and children's theater.

- Associated Actors and Artistes of America (AAAA)
  165 West 46th Street, Room 1408
  New York, New York 10033

  Jurisdiction: an international organization with which six national arts unions are affiliated.

- International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada (IATSE)
  Suite 1900
  1270 Avenue of the Americas
  New York, New York 10019

  Jurisdiction: employees in crafts occupations identified with theatrical, television, moving picture, entertainment, amusement, and industrial show industries. Includes stage carpenters, electricians, property people, camera people, studio mechanics, sound technicians, madeup artists, costumers, grips, film editors, scenic artists, motion picture cartoonists, set designers, and sound effects people as well as many others.

- Screen Actors Guild, Inc. (SAG)
  7750 Sunset Boulevard
  Hollywood, California 90046

  Jurisdiction: employees in motion pictures, including television films.

- Screen Extras Guild, Inc. (SEG)
  3629 Cahuenga Boulevard, West
  Hollywood, California 90068

  Jurisdiction: employees in motion pictures, including television films.

APPENDIX C
STATE ARTS COUNCILS

Alabama State Council on the
Arts and Humanities
322 Alabama Street
Montgomery, Alabama 36104
(205) 269-7804

Alaska State Council on the Arts
360 K Street, Suite 240
Anchorage, Alaska 99501
(907) 279-3824 or 272-5342

American Samoa Arts Council
P.O. Box 1540
Pago Pago, American Samoa 96799

Arizona Commission on the Arts
and Humanities
6330 North Seventh Street
Phoenix, Arizona 85014
(602) 271-5884

The Office of Arkansas State
Arts and Humanities
404 Train Station Square
Victory-at-Markham
Little Rock, Arkansas 72201
(501) 371-2539 or 2530

California Arts Commission
808 O Street
Sacramento, California 95814
(916) 445-1530

The Colorado Council on the
Arts and Humanities
1550 Lincoln Street, Room 205
Denver, Colorado 80203
(303) 892-2617 or 2618

Connecticut Commission on the Arts
340 Capitol Avenue
Hartford, Connecticut 06106
(203) 566-4770

Delaware State Arts Council
Wilmington Tower, Room 803
1105 Market Street
Wilmington, Delaware 19801
(302) 571-3540

D.C. Commission on the Arts
and Humanities
543 Munsey Building
1329 E Street, N.W.
Washington, D.C. 20004
(202) 347-5905 or 5906

Fine Arts Council of Florida
c/o Division of Cultural Affairs
Department of State
The Capitol Building
Tallahassee, Florida 32304
(904) 488-2416

Georgia Council for the Arts
706 Peachtree Center, South Bldg.
225 Peachtree Street, N.E.
Atlanta, Georgia 30303
(404) 656-3990

Insular Arts Council of Guam
P.O. Box EK
University of Guam
Agana, Guam 96910
729-2466

Hawaii State Foundation on
Culture and the Arts
250 South King Street, Room 310
Honolulu, Hawaii 96813
(808) 548-4145

Idaho State Commission on
Arts and Humanities
c/o State House
Boise, Idaho 83720
(208) 384-2119

Illinois Arts Council
111 North Wabash Avenue, Room 1610
Chicago, Illinois 60602
(312) 793-3520

Indiana Arts Commission
Union Title Building
155 East Market, Suite 614
Indianapolis, Indiana 46204
(317) 633-5649

Iowa State Arts Council
State Captiol Building
Des Moines, Iowa 50319
(515) 281-5297 or 262-2803

Kansas Cultural Arts Commission
117 West 10th Street, Suite 100
Topeka, Kansas 66612
(913) 296-3335

Kentucky Arts Commission
100 West Main Street
Frankfort, Kentucky 40601
(502) 564-3757

Louisiana Council for Music and
Performing Arts, Inc.
International Building, Suite 804
611 Gravier Street
New Orleans, Louisiana 70130
(504) 525-7241

Maine State Commission on the
Arts and the Humanities
State House
Augusta, Maine 04330
(207) 289-2724

Maryland Arts Council
15 West Mulberry
Baltimore, Maryland 21210
(301) 685-7470

Massachusetts Council on the
Arts and Humanities
14 Beacon Street
Boston, Massachusetts 02108
(617) 727-3668

Michigan Council for the Arts
Executive Plaza
1200 Sixth Avenue
Detroit, Michigan 48226
(313) 256-3735

Minnesota State Arts Council
100 East 22nd Street
Minneapolis, Minnesota 55404
(612) 296-2059 or 339-7691

Mississippi Arts Commission
State Executive Building
P.O. Box 1341
Jackson, Mississippi 39205
(601) 354-7336

Missouri State Council on the Arts
111 South Bemiston, Suite 410
St. Louis, Missouri 63105
(314) 721-1672

Montana Arts Council
235 East Pine
Missoula, Montana 59801
(406) 543-8286 or 8287

Nebraska Arts Council
Oak Park
7367 Pacific Street
Omaha, Nebraska 68114
(402) 391-1835

Nevada State Council on the Arts
560 Mill Street
Reno, Nevada 89502
(702) 784-6231 or 6232

New Hampshire Commission on the Arts
Phenix Hall
40 North Main Street
Concord, New Hampshire 03301
(603) 271-2789

New Jersey State Council on the Arts
27 West State Street
Trenton, New Jersey 08625
(609) 292-6130

The New Mexico Arts Commission
Lew Wallace Building
State Capitol
Santa Fe, New Mexico 87501
(505) 827-2061

New York State Council on the Arts
250 West 57th Street
New York, New York 10019
(212) 586-2040

North Carolina Arts Council
N.C. Department of Cultural Resources
Raleigh, North Carolina 27611
(919) 829-7897

North Dakota Council on the Arts and Humanities
Department of English
North Dakota State University
Fargo, North Dakota 58102
(701) 237-7143

Ohio Arts Council
50 West Broad Street, Suite 2840
Columbus, Ohio 43215
(614) 466-2613

Oklahoma Arts and Humanities Council
4400 North Lincoln Boulevard
Suite 258
Oklahoma City, Oklahoma 73105
(405) 424-1606

Oregon Arts Commission
328 Oregon Building
494 State Street
Salem, Oregon 97301
(503) 378-3625

Commonwealth of Pennsylvania
Council on the Arts
503 North Front Street
Harrisburg, Pennsylvania 17101
(717) 787-6883

Institute of Puerto Rican Culture
Apartado Postal 4184
San Juan, Puerto Rico 00905
(809) 723-2115

Rhode Island State Council on the Arts
4365 Post Road
East Greenwich, Rhode Island 02818
(401) 884-6410

South Carolina Arts Commission
829 Richland Street
Columbia, South Carolina 29205
(803) 758-3442

South Dakota State Fine Arts Council
108 West 11th Street
Sioux Falls, South Dakota 57102
(605) 339-6646

Tennessee Arts Commission
222 Capitol Hill Building
Nashville, Tennessee 37219
(615) 741-1701

Texas Commission on the Arts and Humanities
P.O. Box 13406, Capitol Station
Austin, Texas 78711
(512) 475-6593

Utah State Division of Fine Arts
609 East South Temple Street
Salt Lake City, Utah 84102
(801) 328-5895

Vermont Council on the Arts, Inc.
136 State Street
Montpelier, Vermont 05602
(802) 828-3291

Virginia Commission on the Arts and Humanities
1215 State Office Building
Richmond, Virginia 23219
(804) 770-4492 or 3591

Virgin Islands Council on the Arts
Caravelle Arcade
Christiansted, St. Croix
Virgin Islands 00820
(809) 773-3075

Washington State Arts Commission
1151 Black Lake Boulevard
Olympia, Washington 98504
(206) 753-3860

West Virginia Arts and Humanities Council
State Office Building 6, Room B-531
1900 Washington Street East
Charlestown, West Virginia 25305
(304) 348-3711 or 352-8313

Wisconsin Arts Board
One West Wilson Street
Madison, Wisconsin 53702
(608) 266-0190

Wyoming Council on the Arts
200 West 25th Street
Cheyenne, Wyoming 02002
(307) 777-7742

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